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'LOGAOEDIC' METRE IN GREEK COMEDY

BY JOHN WILLIAMS WHITE

CHORIAMBUS (—υ—) or “catalectic dactylic dipody” (—υ—|—_λ)? Pure choriambic cola (—υ— —υ— and —υ— —υ— —υ—) or “syncopated dactyls” (—υ—| —υ—| and —υ—| —υ—| —υ—|)? Choriambic dimeter (υ—υ— —υ—) or “syncopated logaoedics” (υ:| —υ—| —υ—|)? Antispastic dimeter (Glyconic: υ—υ υ—υ) or “logaoedic tetrapody” with ‘dactyl’ in the second place (υ:| —υ—| —υ—|—_λ)? Polyschematist dimeter (—υ— —υ—) or “logaoedic tetrapody” with ‘dactyl’ in the third place (—υ:| —υ—| —υ—|—_λ)? In a word, the metrical explanations of forms that abound in Greek poetry which are given by eminent Greek metricians, or a theory of the ‘rhythmical’ structure of these forms that has little, if any, support in ancient tradition? These questions are of importance sufficient to warrant a thorough reconsideration of the material to which they relate.

Definitions of logaoedic metre are given by Hephaestion and Aristides Quintilianus. These, unhappily, are not complete. The reason of this, however, is apparent: the metre was relatively unimportant. Both authors add their statements about it to their general treatment of the larger subjects of dactylic and anapaestic metres. But the essential fact is made clear. Hephaestion briefly defines logaoedic metre to be the combination, within the same colon, of two or more dactyls with a trochaic syzygy, or, in ascending rhythm, of two or more anapaests with a catalectic iambic syzygy (bacchius). The most noted form, he adds, in the second category has four anapaests, the first of which may be a spondee or iambus.¹ Logaoedic cola, thus defined, are comparatively rare in Greek comedy.²

¹ Heph. 25, 12 ff. and 29, 12 ff. (Westphal), and Schol. Heph. 163, 13 ff. Cf. Arist. Quintilianus 33, 30 ff. and 34, 5 ff. (Jahn) = 52 and 53 (M.).

² For examples of this metre, see Thesm. 1136-1159, p. 20 below. This lyric is altogether singular in the great number of logaoedic cola it contains.

Modern writers on Greek metre, G. Hermann (sparingly), Böckh, Rossbach and Westphal, and many others, have extended the application of the term 'logaoedic' to include cola that contain a single 'dactyl' (or single, but isolated, 'dactyls'). This view of logaoedic metre, chiefly through the powerful exposition of Rossbach and Westphal, is now current. It has recently been strongly re-enforced by the acute reasoning of Goodell.¹ But it is not the view of the Greek metricians, who, while they are not always in accord in the application of their theory, agree that the cola which are now under consideration are to be measured differently. According to Heliodorus and Hephaestion, the unit of measurement is here a 'foot' that in its normal form contains four syllables and six times (χρόνοι).

The current 'logaoedic' measurement of the metres in question has twice received fairly complete exposition in its application to Greek comedy, in Rossbach and Westphal's *Specielle Griechische Metrik*² and in J. H. H. Schmidt's *Antike Compositionslehre*.³ But, so far as I am aware, the lyrics and stichic periods of comedy that have been classified as 'logaoedic' have never been fully presented in any modern treatise in the forms demanded by ancient metrical theory. I purpose, therefore, in what follows to analyze them in accordance with the doctrine of Hephaestion, with such aid as may be got from the Heliodorean metrical scholia on Aristophanes. Fair opportunity will thus be afforded for comparison.

I exclude from present consideration the lyrics in Aristophanes written, in whole or in part, in the metre made famous by Telesilla. There are six of these lyrics, besides isolated occurrences of the line, in Aristophanes, and the form occurs also in Cratinus and Hermippus; but the Telesilleum, according to Hephaestion,⁴ is a mixed Ionic colon, and the discussion of it belongs elsewhere.

¹ *Chapters on Greek Metric*, pp. 212 ff.

² Third edit., pp. 653-669.

³ See pp. CLXXXVI-CCCLXXV.

⁴ See Heph. 35, 19 ff. (W.).

I Choriambic Cola

The Choriambus, as such, disappears under the current modern analysis. It is no longer a fundamental foot (—υυ—) used as constituent element of a μέτρον πρωτότυπον, but a catalectic dactylic dipody (—υυ|—λ). Hephaestion, however, for whom this πούς was as real an element in metre as the dactyl or iambus, devotes a chapter of his Manual to it. The chapter begins (30, 6 ff.): τὸ χοριαμβικὸν συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπίμικτον πρὸς τὰς ἱαμβικὰς· ὡς ἐπίπαν δέ, ὅτε καταληκτικὸν ἔστιν, εἰς τὴν ἱαμβικὴν κατακλείδα περαιοῦνται, τοῦτ' ἔστιν, εἰς ἀμφίβραχυν, ἢ βακχεῖον διὰ τὴν ἀδιάφορον. This simple statement adequately explains the metrical constitution of many lyrics in Aristophanes.

Nubes 510–517

ἀλλ' ἴθι χαίρων τῆς ἀνδρείας	}	Anapaestic.
οὐνεκα ταύτης.		
εὐτυχία γένοιτο τᾶν-	1	—υυ— υ—υ—
θρώπων, ὅτι προήκων		—υυ— υ—
ἐς βαθὺ τῆς ἡλικίας		—υυ— —υυ—
515 νεωτέροις τὴν φύσιν αὖ-		υ—υ— —υυ—
τοῦ πράγμασιν χρωτίζεται	5	—υυ— —υυ—
καὶ σοφίαν ἐπασκεῖ.		—υυ— υ—

In order to secure greater ease in analysis, the cola are here printed separately, each in its own line, after the manner of the Alexandrines. Catalexis marks the close of a period or hypermetron. The combination of choriambic cola in Aristophanes is generally hypermetrical. Hiatus and syllaba anceps in *acatalectic* cola are extremely rare; they will be noted whenever they thus occur.

The commation that has just been quoted (Nubes 510–517) begins with an anapaestic movement. Compare the beginning of the commation that introduces the parabasis in the Vespae (1009 ff.), where the lyric movement that follows is trochaic.

The remaining cola are all dimeters, rhythmic πόδες of the normal measurement of eight syllables and twelve times, with catalexis in 2, 6, and the commonly allowed irrational element in the odd places of the

iambic dimeter (5). The cola are pure choriambic (3), or mixed choriambic (1, 2, 4, 6), or iambic (5). The designation of 1 and 2 respectively as "first Glyconic" and "first Pherecratean" and of the union of the two as "first Priapean" is modern and highly objectionable.

Nubes 700-706 = 804-813

804	ἄρ' αἰσθάνει πλείστα δι' ἧ-	1	--υ-- υυ--
	μᾶς ἀγάθ' αὐτίχ' ἕξων		υυ-- υ--
	μόνας θεῶν; ὥς ἔστιν ὃδ' ἔτοιμος ἅπαν-		υ-- υ--υυυυ--
808	τα δρᾶν ὃς ἂν κελεύῃς.		υ-- υ--
	σὺ δ' ἀνδρὸς ἐκπεπληγμένου	5	υ--υυ--υ--
810	καὶ φανερῶς ἐπηρμένον		υ-- υ--
	γνοὺς ἀπολάψεις ὃ τι πλείστον δύνασαι,		υ-- υ-- υ--
	ταχέως· φιλεῖ γάρ πως τὰ τοι-		υ-- υ--
	αὔθ' ἑτέρᾳ τρέπεσθαι.		υ-- υ--

On the constitution of this lyric, cf. Schol. Ven. 804: χορίαμβος δίμετρος ἀκατάληκτος· χορίαμβος δίμετρος καταληκτικός (Thiemann, δικάταληκτος V)· ἱαμβος πενθημιμερής· ἀπὸ χοριάμβου βάσεως εἰς χορίαμβον· ἱαμβος δίμετρος καταληκτικός· ἱαμβος δίμετρος ἀκατάληκτος· ἀπὸ χοριάμβου βάσεως εἰς ἱαμβον· χοριαμβικὸν τρίμετρον ἀκατάληκτον· χορίαμβος ἐφθημιμερής. The Scholiast divides the text of 3, 4: μόνας θεῶν; ὥς | ἔτοιμος ὃδ' (?) ἔστιν ἅπαν | τα δρᾶν ὃς ἂν κελεύῃς. He overlooks 8.

The proper disposition of 3, 4 is notoriously difficult.¹ Order, however, may be restored by certain simple transpositions and a single slight change of text: ἔστιν ὃδ' ἔτοιμος in 807 for the reading of the Mss., ἔτοιμος ὃδ' ἔστιν, and εἰς δ' ἄπορον ὅταν πέσῃς, τάχιστ' in 703 f. for ταχὺς δ' ὅταν εἰς ἄπορον πέσῃς. When the order became confused τάχιστ' gave rise to ταχὺς δ'. With --υυυ (3) as the second syzygy of a lyric iambic trimeter, cf. Ran. 398 (Ἰακχε πολυτμήντε, μέλος ἑορτῆς), 399, 403 (υ--υυυ) and in a lyric tetrameter, Plut. 292. See also Eccl. 971 = 975. The occurrence of υ--υυυ as the first syzygy of a lyric iambic trimeter or dimeter (5) is not rare. Cf. Ach. 1158 =

¹ See Luthmer, *De Choriambico et Ionico a minore diambi loco positis* (1884), p. 45 f. Von Wilamowitz in his *Isyllos von Epidauros* (1886), p. 136, classified this lyric as Ionic.

1170, Eccl. 972, Thesm. 353, 999, Vesp. 1466. On the occurrence of $_ _ _ _ _$ in a *choriambic* colon, where the text is not to be impugned, see the next lyric. The correspondence of choriamb and iambic syzygy (3) is not uncommon. See the second lyric below (Vesp. 526 ff.).

On the apparent initial anapaest in 8, see p. 8.

Cola 7–9 are lacking in the ode.

Nubes 949–958 = 1024–1033

949	νῦν δείξετον τὸ πισύνω	1	$_ _ _ _ _$	$_ _ _ _ _$
	τοῖς περιδεξίοισι		$_ _ _ _ _$	$_ _ _ _ _$
	λόγοισι καὶ φροντίσι καὶ		$_ _ _ _ _$	$_ _ _ _ _$
952	γνωμοτύποις μερίμναις,		$_ _ _ _ _$	$_ _ _ _ _$
	λέγων ἀμείνων πότερος	5	$_ _ _ _ _$	$_ _ _ _ _$
	φανήσεται. νῦν γὰρ ἅπας		$_ _ _ _ _$	$_ _ _ _ _$
	ἐνθάδε κίνδυνος ἀνείται σοφίας,		$_ _ _ _ _$	$_ _ _ _ _$
957	ἥς πέρι τοῖς ἐμοῖς φίλοις		$_ _ _ _ _$	$_ _ _ _ _$
	ἐστὶν ἀγὼν μέγιστος.		$_ _ _ _ _$	$_ _ _ _ _$

Bergk proposed λέγων ἀμείνων πότερος (5) to replace the reading of the MSS. *ὀπότερος αὐτοῖν λέγων ἀμείνων*, in which the dual *αὐτοῖν* is a gloss on an original *πότερος*. In the antode of 5, 6, read with R and V *εὐδαίμονες δ' ἦσαν ἄρ' οἱ ζῶντες τότε ἐπὶ τῶν προτέρων*. In 6 *ζῶντες τότε ἐπὶ* is the sole example of an iambic syzygy of this form ($_ _ _ _ _$) in a choriambic dimeter in Aristophanes, but it has just been seen that both this form and $_ _ _ _ _$ occur as the first syzygy in iambic cola that are constituent parts of these choriambic lyrics.

Vespae 526–545 = 631–647

Xo.	νῦν δὲ τὸν ἐκ θήμετέρου	1	$_ _ _ _ _$	$_ _ _ _ _$
	γυμνασίου λέγειν τι δεῖ		$_ _ _ _ _$	$_ _ _ _ _$
	καινόν, ὅπως φανήσῃ —		$_ _ _ _ _$	$_ _ _ _ _$
529	Bd. ἐνεγκάτω μοι δεῦρο τὴν	}	Iambic tetrameter.	
	κίστην τις ὡς τάχιστα.			
530	ἀτὰρ φανεῖ ποῖός τις ὢν,	}	Iambic tetrameter.	
	ἦν ταῦτα παρακελεύῃ;			
532	Xo. μὴ κατὰ τὸν νεανίαν		$_ _ _ _ _$	$_ _ _ _ _$
	τόνδε λέγειν. ὀρᾷς γὰρ ὥς	5	$_ _ _ _ _$	$_ _ _ _ _$

	σοι μέγας ἔστ' ἀγὼν νῦν	—υυ— υ—
535	καὶ περὶ τῶν ἀπάντων	—υυ— υ—
	εἴπερ, ὃ μὴ γένοιτο,	—υυ— υ—
	οὗτος ἐθέλει κρατῆσαι	—υυ— υ—
Bd.	καὶ μὴν ὅς' ἂν λέξῃ γ' ἀπλῶς	} Iambic tetrameter.
	μνημόσυνα γράφομαι ἔγω.	
539	Φι. τί γὰρ φάθ' ὑμεῖς, ἦν ὁδί	} Iambic tetrameter.
540	με τῷ λόγῳ κρατήσῃ;	
Xo.	οὐκέτι πρεσβυτῶν ὄχλος	10 —υυ— —υυ—
	χρήσιμος ἔστ' οὐδ' ἀκαρῇ·	—υυ— —υυ—
	σκωπτόμενοι δ' ἐν ταῖς ὁδοῖς	—υυ— —υυ—
	θαλλοφόροι καλούμεθ', ἀντ-	—υυ— υ—
	ωμοσιῶν κελύφη.	—υυ— υ—

Bentley and Porson, demanding exact choriambic correspondence in choriambic cola (—υυ— with —υυ—), proposed many changes of text in this lyric, the former *τονδὶ* (533) for *τόνδε* R V, *γένειθ' οὐ|τος γ' ἐθέλων* (536 f.) for *γένειτο νῦν οὗτος ἐθέλει* R V, and the latter *νῦν δῇ* (526) for *νῦν δὲ* R V, *δεῖ τι λέγειν* (527) for *λέγειν τι δεῖ* R V, *σ' ἐθέλει* (537), *ὥς δ' ἐπὶ πάντ' ἐλήλυθεν* (636) for *ὥς δὲ πάντ' ἐπελήλυθεν* R V. In the last case Porson doubted the equivalence of choriambic dimeter and Glyconic. I know no exact parallel to this in comedy (Hermann proposed one in *Thesm.* 990 = 995 — see p. 20 below), but this correspondence is not so difficult as that in *Eq.* 332 = 406, where the parody fixes the form and forbids emendation. In 534 Bentley added *νῦν*, transferring it from 536. Porson corrected (542 f.) *δ' ἂν ἐν ταῖσιν ὁδοῖσιν* (*ὁδοῖς* R) *ἀπάσαις* . . . *καλούμεθ'* R V to the reading given above. The last syzygy of colon 13 of the antode is lacking in the Mss.

Besides the four cases of correspondence of choriambus with iambic syzygy that are found in the lyric under consideration, the following also occur in cola that have not been emended: —υυ— *Lys.* 324 = 338, υυυ— *Lys.* 326 = 340, —υυ— *Ach.* 1151 = 1163. Thus —υυ— occurs four times, υυυ— twice, and —υυυ— once.

I add, in order to afford means of comparison, the correspondences in lyric iambic syzygies, the text of which has not been emended, that occur among the lyrics discussed in this paper: —υυ— *Nub.* 951 = 1026,

Lys. 321 = 335, etc., etc., υ-υυ Nub. 705 = 809, υ-υυυ Nub. 954 = 1028, υ-υυυ Eccl. 969 = 972, υυυυ Ach. 1157 = 1169, Vesp. 1455 = 1467, Lys. 325 = 339 and 328 = 342, υυυυ Ach. 1158 = 1170, υυυυυυ Ach. 1156 = 1168, υυυυυυ Vesp. 1454 = 1466, υυυυυυ (?) Lys. 324 = 338, υ-υ- (?) Eccl. 911 (οὐχ ἦκει μοῦνταῖρος) = 919 (bis).

Lysistrata 321-334 = 335-349

335 ἦκουσα γὰρ τυφογέρον-	1 υ-υ- υυ-
τας ἄνδρας ἔρρειν, στελέχη	υ-υ- υυ-
φέροντας ὥσπερ βαλανεύσοντας	υ-υ- υυ- .-υ
ἐς πόλιν ὡς τριτάλαντον βάρους,	υυυυυ-υυ-
δαινότατ' ἀπειλοῦντας ἐπῶν	5 υυυυ- υυ-
340 ὡς πυρὶ χρὴ τὰς μυσαρὰς	-υυ- υυ-
γυναικας ἀνθρακεύειν.	υυ- υ-
341 αἶς ὦ θεὰ μή ποτ' ἐγὼ	-υ- υυ-
πιμπραμένας ἴδοιμι,	-υυ- υ-υ
342 ἀλλὰ πολέμου καὶ μανιῶν	10 υυυυ- υυ-
ῥυσαμένας Ἑλλάδα καὶ πολίτας,	-υυ- υυ- υ-
ἐφ' οἷσπερ ὦ χρυσολόφα	υ-υ- υυ-
345 πολιοῦχε σὰς ἔσχον ἔδρας.	υυ-υ- υυ-
καὶ σε καλῶ ξύμμαχον ὦ	-υυ- υυ-
Τριτογένει, εἴ τις ἐκεῖ-	15 -υυ- υυ-
νας ὑποπίμπρησιν ἀνήρ,	-υυ- υυ-
φέρειν ὕδωρ μεθ' ἡμῶν.	υ-υ- υ-

The colon corresponding to 345 is lacking in the ode.

Three forms are found in the first half of a choriambic dimeter in this lyric that have not previously occurred: (1) υυυυ- (4, 5, 10). Cf. Vesp. 1453 = 1465, 1455, 1456 = 1468, and the discussion of Aves 1372 ff. (p. 11 f.), a comic parody. The same form occurs as the first syzygy of an iambic dimeter in Ach. 1156, 1157. (2) -υυυ- (5, 10). Cf. Vesp. 1467. Also in an iambic dimeter in Ach. 1169. (3) υυ-υ- (13). This anapaest is generally excluded by the commentators, beginning with Bentley, who proposed σὰς πολιοῦχ', not in itself a felicitous change of text. Another apparent instance of the anapaest in choriambic verse occurs in Eccles. 940 = 944, but this cannot be cited as evidence of the usage of Aristophanes, since in Eccles. 938 ff.

the poet is imitating the common form of the scolium, in which the metrical constitution of the last two verses is uncertain. To pass to iambs, *ταχέως* in Nub. 812 is no doubt a dissyllable, and in Thesm. 355 the metre may be Ionic: $\cup\cup\cup\cup---$ (anacalasis). The anapaest does not occur, so far as I have observed, in any of the pure iambic lyrics of Aristophanes. On the other hand, it is found in two polyschematist dimeters in both R and V, Vesp. 1461 = 1473. See p. 23. In Vesp. 1458, Küster's change of *φύσεως* (R, V) to *φύσεως* is probably right. Here the antode (1470) shows $\cup\cup\cup$. The natural inference from these facts is that the anapaest is faulty in all these places, especially when one recalls to mind the assault that Aristophanes, in Ran. 1322 ff., makes upon its use by Euripides in Glyconics. See p. 29 ff.

A form of iambic dimeter occurs in the antode of this lyric (4) that must be accounted defective ($\cup\cup\cup\cup\cup\cup\cup---$), but who shall say that Aristophanes did not compose it? Here also the commentators have essayed changes: *ὡς τριταλανταῖα βάρος* Bentley, *δεῦρο τριτάλαν-τόν τι βάρος* Reisig, etc., but the same fault is found in two iambic dimeters in the same play (Lys. 277 278). Reisig's conclusion that the two cola just cited are Glyconics is invalidated (to say no more) by the strictness of Glyconic form everywhere maintained by Aristophanes.

To avoid the correspondence $\cup\cup\cup-$ in 7, Meineke proposed *τὰς κύνας* for *γυναικας* (Mss.).

On the form of the catalexis of the trimeter in 3 compare the tetrameter in Av. 1724 f.

Ecclesiazusae 968-971 = 972-975

	καὶ ταῦτα μέντοι μετρίως	1 $\cup\cup\cup-$ $\cup\cup\cup-$
969	πρὸς τὴν ἐμὴν ἀνάγκην	$\cup\cup\cup\cup\cup\cup-$
	εἰρημέν' ἐστίν. σὺ δέ μοι,	$\cup\cup\cup-$ $\cup\cup\cup-$
970	φίλτατον, ὃ ἱκετεύω,	$\cup\cup\cup-$ $\cup\cup-$
	ἄνοιξον ἀσπάζου με· διὰ	5 $\cup\cup\cup-$ $\cup\cup\cup\cup\cup\cup$
	τοὶ σὲ πόνους ἔχω.	$\cup\cup\cup\cup\cup-$

Two choriambic tetrameters and an iambic dimeter and dochmius. The dochmius is here admirably adapted to express the emotion of the singer, and occurs in just this form, in connection with iambs, elsewhere in Aristophanes in passages of intense feeling, in comic imitation

Acharnenses 1150-1161 = 1162-1173

1150	Ἀντίμαχον τὸν ψακάδος τόν ξυγγραφῇ τὸν μελέων ποιητήν, ὥς μὲν ἀπλῶ λόγῳ, κακῶς ἐξολέσειεν ὁ Ζεὺς· ὃς γ' ἐμὲ τὸν τλήμονα Δή- ναια χορηγῶν ἀπέλυσ' ἄδειπνον. ὃν ἔτ' ἐπίδοιμι τευθίδος δεόμενον, ἥ δ' ὠπτημένῃ σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη ὀκέλλοι· κῆῤα μέλ- λοντος λαβεῖν αὐτοῦ κῶν ἄρπάσασα φεύγοι.	1	—υ—	—υ—	
			—υ—	—υ—	υ—υ
			—υ—	υ—υ—	
			—υ—	υ—	
		5	—υ—	—υ—	—
1155			—υ—	—υ—	υ—υ
			υ—υ—υ—υ—	υ—υ—	
			υ—υ—	υ—υ—	
			—υ—υ—	υ—υ—	υ—υ—υ
		10	υ—	—υ—	
1160			—υ—	—υ—	—
			—υ—	υ—	

Cf. Schol. E (cod. Estensis III D 8) on 1150 ff.: διπλῇ καὶ ἡ τῶν ὁμοίων δυνὰς ἔχουσα τὰς περιόδους δωδεκακώλους· ὧν τὸ πρῶτον χοριαμβικὸν δίμετρον ἀκατάληκτον· τὸ β' ἐν μὲν τῇ πρώτῃ περιόδῳ ἐστὶν ἱαμβικόν, ἐν δὲ τῇ δευτέρᾳ περιόδῳ χοριαμβικόν, ἔστι δὲ συγγενὲς τῷ τοῦ ἱαμβικοῦ· τὸ τρίτον, χοριαμβικόν· ἐφθήμερες τὸ τέταρτον.

Elmsley, objecting to the correspondence in 2, proposed τὸν μέλεον τῶν μελέων for τὸν ξυγγραφήν τὸν (τῶν R) μελέων of the Mss. The form of colon 2 in the ode recurs in Ran. 213.

¹ See Grenfell and Hunt, *The Oxyrhynchus Papyri*, Part I, IX (p. 15, Col. II).

Isolated choriambic periods and single cola are found elsewhere in the comedies, as the tetrameter Aves 1724 f. at the close of an iambotrochaic series; the catalectic trimeter Ran. 213; the catalectic dimeter, at the close of a trochaic period in each case, Eccl. 902 = 908, 905 = 910; and the succession of catalectic dimeters, Pax 785-787 = 807-809, in transition to dactyls.

Choriambic cola and periods occurred in other plays of Aristophanes, no longer extant, and in those of other poets of the Old Comedy. Hephaestion (30, 21 ff.) quotes the *Αἰολοσίκων* (10 Kock):

οὐκ ἐτός, ὦ γυναῖκες,	-υυ- υ--
πασι κακοῖσιν ἡμᾶς	-υυ- υ--
φλώσιν ἐκάστοθ' ἄνδρες·	-υυ- υ--
δεινὰ γὰρ ἔργα δρῶσαι	-υυ- υ--
λαμβανόμεσθ' ὑπ' αὐτῶν.	-υυ- υ--

Cf. Eupolis, *Κόλακες* 163 (Kock):

ὃς χαρίτων μὲν ὄξει	-υυ- υ--
καλλαβίδας δὲ βαίνει,	-υυ- υ--
σησαμίδας δὲ χέζει,	-υυ- υ--
μῆλα δὲ χρέμπεται.	-υυ- υ-

The last colon,¹ in appearance, is the catalectic form of the preceding cola. The sentiment precludes the dochmius. See above, p. 8 f.

Pure acatalectic dimeters occur among the fragments of Aristophanes in 11 and 533 (K.). A tetrameter, quoted by Hephaestion (31, 16), occurred in the *Ἀμφιάρεως* (30):

οἶδα μὲν ἀρχαῖόν τι δρῶν	-υυ- -υυ-
κοῦχι λέλθθ' ἐμαντόν.	-υυ- υ--

This has been called "first Priapean" (p. 4). It occurs not infrequently in Aristophanes in extant plays. Cf. Ach. 1152 f. = 1164 f., Nub. 512 f., 567 f. = 599 f., 957 f. = 1032 f. In the *Κόλακες* of Eupolis (159) it is used by line in a fragment of sixteen verses. Cf. also Eupolis 38 and 361.

¹ This combination has been much discussed, and it is thought by some scholars to be the basis of the forms of scoliastic verse that are found in Eccl. 941 = 945 and Vesp. 1245-1247. See p. 17 below.

Cratinus used the pentameter in the *Πυλαία* (172). Cf. Lys. 328 f. = 342 f., and in varying form Ach. 1150 f. = 1162 f., 1154 f. = 1166 f.

In the *Lysistrata* (319, 320) Aristophanes employs two catalectic choriambic tetrameters to introduce the parodos of the women :

λιγνὴν δοκῶ μοι καθορᾶν	--υ-- υυ--
καὶ καπνὸν ὃ γυναῖκες	υυ-- υ--
ὥσπερ πυρὸς καομένου·	--υ-- υυ--
σπευστέον ἐστὶ θάπτον.	υυ-- υ--

He has the same verse elsewhere: Nub. 700 f. = 804 f., 949 f. = 1024 f., 951 f. = 1026 f., Lys. 327 = 341, Eccl. 970 = 974. The iambic syzygy which begins the period has the fixed constitution --υ-- except twice, where it is υ--υ--. Anacreon had used the verse in a freer form (frag. 24) :

ἀναπέτομαι δὴ πρὸς Ὀλυμ-	υυυυ--υυ--
πον πτερύγεσσι κούφαις	υυ-- υ--
διὰ τὸν Ἑρωτ'· οὐ γὰρ ἐμοὶ	υυυυ--υυ--
παῖς ἐθέλει συνηβᾶν.	υυ-- υ--

The metricians were here in doubt as to the constitution of the first foot. Did it result from the resolution of a choriambus or of a pure iambic dipody? Cf. Heph. 31, 6 ff.: Ἀνακρέων δὲ ἐπετήδευσε τὴν πρώτην συζυγίαν δι' ὅλου ᾄσματος ἐκ τριβράχους καὶ ἰάμβου ποιῆσαι, ὥς εἶναι κοινὴν λύσιν τῆς τε χοριαμβικῆς καὶ τῆς ἰαμβικῆς. Cf. Schol. Heph. 181, 14 ff.

Aristophanes can have felt no objection to this form *in itself*, since he employs it in the iambic part of mixed choriambic cola, not only in dimeters (Vesp. 1453 = 1465, 1455, 1456 = 1468, Lys. 324, 325), but also in a trimeter (Thesm. 992 f.), and in a pentameter (Lys. 328 f.); but in a well-known passage, with rare humor, he has used Anacreon's peculiar tetrameter 'with variations' to travesty the extravagances of the dithyrambic poet Cinesias. In Aves 1372 f. he introduces Cinesias singing the very words of the lyric poet :

1372 f. ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις·
 υυυυ-- υυ-- υυ-- υ--

Hereupon the comic poet immediately begins to ring all possible changes (they are all impossible according to his own practice) on the

form of the choriambus, by means of resolution and contraction. He has Cinesias first display his complicated art by a variation in the first foot of a verse that certainly was not Anacreontic :

1373 f. πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων —
 υυ_υυ _υυ_ _υυ_

Cinesias is rudely interrupted by Peithetaerus, but continues, varying the first and second feet :

1376 f. ἀφόβῳ φρενὶ σώματί τε νέαν ἐφέπων —
 υυ_υυ _υυυυ _υυ_

He is again interrupted, but now with a warm welcome, and goes on heartily, with iambic and antispastic variations :

1380. ὄρνις γενέσθαι βούλομαι λιγύφθογγος ἀηδών.
 υ _υ_ _υ_υ υ_

He continues with renewed spirit, in spite of remonstrance, introducing the following interrupted 'heptameter' by a catalectic Telesilleum and ending it with broken Ionics (anaclassis) :

1393 f. εἶδωλα πετεινῶν
 αἰθεροδρόμων οἰωνῶν ταναοδείρων —
 _υυ _
 _υυυ _ _υ_ _

(ὦπ says Peithetaerus, but the poet forges ahead :)

1395 f. τὸν ἀλάδρo-
 μον ἀλάμενος ἄμ' ἀνέμων πνοαῖσι βαίην —
 υυυυ
 υυυυυ υυ_υ _υ_

And finally makes a triumphant finish in two finely variegated tetrameters whose choriambic tone is nevertheless skillfully preserved :

1398 f. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν, τοτὲ δ' αὖ βορέα
 σῶμα πελάζων ἀλίμενον αἰθέρος αὔλακα τέμνων.
 υυ_υυ _ _ υυ_υυ _υυ_
 υυ _υυυυ _υυ_ υυ_

Since Aristophanes himself never resolves either long of the choriambus nor contracts its shorts, his audience would be quick to appreciate the inimitable skill with which he genially brought the resources of metric into the service of his art as comic poet.

II Antispastic Cola

Since G. Hermann’s assault upon the antispast and his celebrated invention of a “basis,” scholars have fought shy of this much abused foot and it has disappeared from the modern books.¹ Hermann, to be sure, could not completely abandon the choriamb, and in his hands Sappho’s *καθναίσκει, Κυθέρη, ἄβρος Ἀδωνις· τί κε θέιμεν;* (Heph. 34, 13) became a “choriambicum cum basi.” The logaeadists go a long way farther and make it $_> | _ \cup \cup | _ _ | _ \cup \cup | _ _ | _ \cup \cup | _ _$.²

Hephaestion, however, who had no premonition of the advanced investigations of the nineteenth century, and apparently found nothing in antecedent practice to give him pause, recognizes antispastic metre and devotes a chapter to it. This begins (32, 15 ff.): τὸ ἀντισπαστικὸν τὴν μὲν πρώτην συζυγίαν ἔχει τρεπομένην κατὰ τὸν πρότερον πόδα εἰς τὰ τέσσαρα τοῦ δισσυλλάβου σχήματα· τὰς δὲ ἐν μέσῳ, καθαρὰς ἀντισπαστικὰς· τὴν δὲ τελευταίαν ὁπότε ἐστὶν ἀκατάληκτον, ἱαμβικὴν· ἐὰν δὲ ἀναμίσγεται ταῖς ἱαμβικαῖς, οὐ μόνον τὴν πρώτην συζυγίαν ἔχει τρεπομένην κατὰ τὸν πρότερον πόδα, ἀλλὰ καὶ τὴν ταῖς ἱαμβικαῖς ἐπομένην. ἔστι δὲ ὅτε καὶ λύεται ὁ πρότερος πούς εἰς τρίβραχυν. It is important to note what the variable four-syllabled element is that under this definition begins the ἀντισπαστικὸν μέτρον. It may be $\cup _ _ \cup$ or $_ \cup _ \cup$ or $_ _ _ \cup$ or $\cup \cup _ \cup$. These are all antispastic ‘syzygies;’

¹ It has been treated with downright contumely. T. Reinach speaks of it as “l’horrible antispaste,” and in general it is viewed askance by the new school, but possibly it may be rehabilitated. It is at least true that Westphal’s statement that the antispast was invented by Heliodorus can no longer be maintained. See Grenfell and Hunt, *The Oxyrhynchus Papyri*, Part II, CCXX (p. 45, Col. VIII, and p. 47, Col. XIV).

² Rossbach and Westphal’s analysis (*Specielle Griechische Metrik*, p. 568 f.) is bewildering. The fundamental part is a choriambic monometer and ‘first Pherecratean’ ($_ \cup \cup _ _ \cup \cup _ \cup _ _$). To this is then prefixed a catalectic Pherecratean ($_ \cup \cup \cup _ _$), and it is itself then modified by shortening the ‘first Pherecratean’ to the so-called Adonius ($_ \cup \cup _ _$). The result (!) is $_ \cup _ \cup \cup _ _ \cup \cup _ _ \cup \cup _ _$, yet this is the verse that Alcaeus, Sappho, and Anacreon so greatly affected.

in distinction from the rest, the first is designated as *καθαρά*. We shall discover that Aristophanes denied himself the use of one of those forms (υυ_υ), but that Euripides added even a sixth (υυ_υ_υ). By Hephaestion's definition, the second syzygy of an acatalectic antispastic dimeter is iambic.

$$\begin{aligned} \text{Equites } 973-976 &= 977-980 = 981-984 = 985-988 = \\ &989-992 = 993-996 \end{aligned}$$

973 ἦδιστον φάος ἡμέρας	_υ_υ υ_υ_
ἔσται τοῖσι παροῦσι καὶ	_υ_υ υ_υ_
τοῖσι δεῦρ' ἀφικνουμένοις,	_υ_υ υ_υ_
ἦν Κλέων ἀπόληται.	_υ_υ υ_υ_

Cf. the analysis of this lyric in the scholium in V: *κορωνίς, ξέλιασι γὰρ οἱ ὑποκριταί, καὶ ἐν εἰσθέσει τοῦ χοροῦ ἑξὰς μονοστροφικὴ τετρακῶλος οὔσα* (τετρακῶλους ἔχουσα Thiemann) *τὰς περιόδους ἐκ τριῶν Γλυκωνείων καὶ τοῦ Φερεκράτειον, συνήπται δὲ τῇ λέξει καὶ μόνον διακέκριται τὸ Φερεκράτειον, παράγραφοι δὲ ἀπλαῖ* (Dübner, ἀπλοῖ V) *μὲν ἐ, ἡ δὲ ε' καὶ μετὰ κορωνίδος*. Hephaestion also designates this acatalectic dimeter as *Γλυκῶνειον* (33, 9) and the catalectic form as *Φερεκράτειον* (33, 5). Cf. the definition of the pure Glyconic given by the scholiast on Hephaestion (213, 17 ff.). The antispastic dimeter (Glyconic), precisely as the choriambic dimeter and the iambic dimeter, normally consists of eight syllables and twelve times.

Bentley proposed the reading of 975 for the unmetrical *τοῖσιν ἀφικνουμένοισιν* of the Mss., and in 981 Scaliger 'γένεθ' for γένειθ'. Musaeus supplied the *ἄν* that was lacking in 989.

Ranae 1251-1260

τί ποτε πρᾶγμα γενήσεται;	1 υυυ_υυ_υ_
φροντίζειν γὰρ ἔγωγ' ἔχω,	_υ_υ υ_υ_
τίν' ἄρα μέμψιν ἐποίσει	υυυ_υυ_
ἄνδρι τῷ πολὺ πλείστα δὴ	_υ_υ υ_υ_
1255 καὶ κάλλιστα μέλη ποιή-	5 _υ_υ υ_υ_
σαντι τῶν μέχρι νυνί.	_υ_υ υ_υ_
θανμάζω γὰρ ἔγωγ' ὄπη	_υ_υ υ_υ_
μέμψεται ποτε τοῦτον	_υ_υ υ_υ_
τὸν Βακχείον ἄνακτα,	_υ_υ υ_υ_
καὶ δέδοιχ' ὑπὲρ αὐτοῦ.	10 _υ_υ υ_υ_

The lyric is parodic in tone. Aristophanes rarely uses the form of the first syzygy that appears in 1, 3. Cf. Thesm. 991. The song begins with two hypermetra of equal length, and ends with Pherecrateans. The tetrameter in 7, 8 is a Priapean. See below. Bentley wished to read *τουτονι* in 1258. In 1256 *μέχρι νυνί* is due to Meineke for *ἔτι νῦν* (or *νῦν ἔτ'*) *ὄντων* of the Mss.

The acatalectic antispastic dimeter (Glyconic) occurred also in the *Γῆρας* (140 K.), and the hepthemimeral form (Pherecratean) in continuous series in the *Κοριαννώ* of Pherecrates (79), quoted by Hephaestion (33, 5) :

<i>ἄνδρες, πρόσχετε τὸν νοῦν</i>	---υ υ---
<i>ἐξευρήματι καινῷ,</i>	---υ υ---
<i>συμπύκτοις ἀναπαίστοις.</i>	---υ υ---

Cf. Eupolis 162, Crates 33.

The catalectic antispastic tetrameter, with the second syzygy iambic and with iambic close (a combination of Glyconic and Pherecratean) was named Priapean (Heph. 34, 15 ff.). Cf. Cratinus 221 :

<i>οὐδ' Αἰζωνίδ' ἐρυθρόχρων</i>	---υ υ--υ-
<i>ἑσθίειν ἔτι τρίγλην</i>	--υ-υ υ---
<i>οὐδὲ τρυγόνος, οὐδὲ δει-</i>	--υ-υ υ--υ-
<i>νοῦ φνὴν μελανούρου —</i>	--υ-υ υ---

Cf. Cratinus 320, and Ran. 1257 f., Nub. 573 f. = 605 f., Thesm. 1141 f.

Choriambic and antispastic cola may be combined in successive series, as follows :

Equites 551-564 = 581-594

551 <i>ἵππ' ἀναξ Πόσειδον, ῥ'</i>	1 --υ-υ υ--υ-
<i>χαλκοκρότων ἵππων κτύπος</i>	--υ-υ υ--υ-
<i>καὶ χρεμετισμὸς ἀνδάνει</i>	--υ-υ υ--υ-
<i>καὶ κνανέμβολοι θοαὶ</i>	--υ-υ υ--υ-
555 <i>μισθοφόροι τριήρεις,</i>	5 --υ-υ υ---
<i>μειρακίων θ' ἄμιλλα λαμ-</i>	--υ-υ υ--υ-
<i>πρυνομένων ἐν ἄρμασιν</i>	--υ-υ υ--υ-
<i>καὶ βαρυδαιμονούντων,</i>	--υ-υ υ---
<i>δεῦρ' ἔλθ' ἐς χορὸν ᾧ χρυσοτρίαν' ᾧ</i>	---υ υ--υ υ---

560 δελφίνων μεδέων Σουνιάρατε,
 ὦ Γεραίστιε παῖ Κρόνον,
 Φορμίωνι τε φιλτατ' ἐκ
 τῶν ἄλλων τε θεῶν Ἀθη-
 ναίους πρὸς τὸ παρεστός.

10 ---υ υ---υ υ--
 --υ υ--
 --υ υ--
 ---υ υ--
 ---υ υ--

Cf. the scholium in V: διπλῇ, εἴτα ἐπάγεται ἐπιρρηματικὴ συζυγία, ἥς αἱ μὲν μελικαὶ (Thiemann, μέλη καὶ V) περίοδοι εἰσι ἰδ' κώλων· τὸ πρῶτον χοριαμβικὸν ἱαμβικὴν ἔχον ἐπιμεμιγμένην ἀκατάληκτον, καὶ τὸ β' ὁμοιον ἀκατάληκτον, καὶ τὸ γ' καὶ τὸ δ' ὁμοιον, καὶ τὸ ε' χοριαμβικὸν καταληκτικόν (Thiemann, ἀκατάληκτον V), καὶ τὸ ζ' καὶ τὸ ξ' ἀκατάληκτον (ὁμοιον V), καὶ τὸ η' καταληκτικόν, τὸ δὲ θ' καὶ ἰ ἀντισπαστικά τρίμετρα καταληκτικά (Thiemann, καὶ τὸ η' ἀκατάληκτον καὶ τὸ θ', τὸ δὲ ἰ ἀναπαιστικὸν τρίμετρον καταληκτικόν V), τὰ δὲ λοιπὰ δ' ἀντισπαστικά δίμετρα (Thiemann, ἀναπαιστικά τρίμετρα V), τρία μὲν Γλυκόνεια, τὸ τελευταῖον δὲ Φερεκράτειον. The corrections are obvious. Cf. the Aldine scholium: διπλῇ, εἴτα ἐπάγεται ἐπιρρηματικὴ συζυγία ἥς μελικαὶ (μέλη καὶ Ald.) περίοδοι εἰσι ἰδ' κώλων· ὧν τὰ μὲν ὀκτὼ χοριαμβικά ἱαμβικὴν ἔχοντα ἐπιμεμιγμένην ἀκατάληκτον καὶ καταληκτικὴν ὡς ἐν τῷ ε' καὶ η'. τῶν δ' ἐξῆς ἀντισπαστικῶν τὰ μὲν θ' καὶ ἰ τρίμετρα καταληκτικά, τὰ δὲ λοιπὰ δίμετρα ἀκατάληκτα Γλυκόνεια διτροχαίου καὶ διάμβου (ιάμβου Ald.) πλὴν τοῦ τελευταίου ἐφθημμεροῦς, ὃ καλεῖται Φερεκράτειον. By this classification, cola 9, 10, are catalectic antispastic trimeters, as in Eccl. 917 = 923 (p. 19). Hephaestion designates the middle syzygy of such metres as καθαρὰ ἀντισπαστική (32, 17 f.). The acatalectic form is the well-known Asclepiadean (Heph. 34, 1 ff.). Weil classified cola 9, 10 as Ionics. See *Bulletin de correspondance Hellénique*, XIX (1895), p. 411.¹ See also von Wilamowitz, *Sitzungsberichte der Kön. Preuss. Akad. der Wissenschaften*, 1902, p. 894. But if we take the variable forms of the first foot in antispastic metre into account, what shall be said in explanation of Ionic metres in which the first foot becomes υ-- or υ--υ, not to mention the possible υυυ-- or even υυ--? The same analysis applied to colon 14 (the well-known Pherecratean) would give an acatalectic Ionic dimeter (--- υυ--υ) closing a period.

¹ Compare his *Études de littérature et de rythmique grecques* (1902), p. 205 f.

A catalectic antispastic trimeter, with the second syzygy iambic, was called by the metricians Φαλαίκειον. Cf. Hephaestion 33, 17 ff., who quotes Cratinus (321) :

χαῖρ' ὦ χρυσόκερως βαβάκτα κήλων,	---υ υ-υ- υ--
Πάν, Πελασγικὸν Ἄργος ἐμβατεύων.	-υ-υ υ-υ- υ--

This trimeter occurs also in the following (1, 2) :

Ecclesiazusae 938-941 = 942-945

αἶθ' ἐξῆν παρὰ τῇ νέᾳ καθεύδειν	---υ υ-υ- υ--
καὶ μὴ ᾿δει πρότερον διασποδῆσαι	---υ υ-υ- υ--
940 ἀνάσιμον ἢ πρεσβύτεραν·	υυ-υ-υυ-
οὐ γὰρ ἀνασχετὸν τοῦτο γ' ἐλευθέρῳ.	-υυ- υ-υ- υ-υ-

The correction of πρεσβύτερον, the reading of the Mss. in 940, is due to Bothe. For the apparent anapaest at the beginning of 3, see p. 7 f. above, but the metrical constitution of cola 3, 4, is uncertain. No part of this lyric may be taken as exemplifying the usage of Aristophanes, since he here adopts a traditional form of the scolium, which was an inheritance from an early time. Cf. the laughable use our poet makes of the Phalaecean in Vesp. 1226, 1227, 1248, and with colon 4 above, cf. Vesp. 1245-1247. These are the only instances of the combination of choriamb and antispast (in this order) in Aristophanes. — For a discussion of this form of the scolium, see von Wilamowitz, *Aristoteles und Athen*, II, 316 ff.

Aristophanes has used the Phalaecean, in conjunction with a preceding antispastic tetrameter, the greater Asclepiadean or Σαπφικὸν ἑκκαίδεκάσύλλαβον (Heph. 35, 5 ff.), in parodying Alcaeus (frag. 84), in Aves 1410 ff.:

ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτεροποίκιλοι,
τανυσίπτρε ποικίλα χελιδοί;
---υ υ-υ-υ υ-υ-υ υ-υ-
υυ-υ υ-υ- υ--

Cf. v. 1415. Aristophanes uses the form υυ in the first part of the antispastic syzygy both here (in 1412, 1415) and in Ran. 1324 in parody. With colon 1 cf. Vesp. 1238 (scoliotic). — In *Mélanges*

Henri Weil (1898, p. 449 ff.) von Wilamowitz argues for Ionic scansion also of the Phalaeceum. See also Schröder's analysis of the two Asclepiadeans in *Philologus* LXIV (1905), pp. 493 ff.

The free combination of choriambic and antispastic cola, without fixed discrimination of order, is illustrated by fragments of two of the lost plays of Aristophanes. Cf. 109 :

Εἰρήνη βαθύπλουτε καὶ	1	___υ υ_υ_
ζευγάριον βοεικόν,		_υυ_ υ_
εἰ γὰρ ἐμοὶ παυσασμένῳ		_υυ_ _υυ_
τοῦ πολέμου γένοιτο		_υυ_ υ_
σκάψαι κάποκλάσαι τε καὶ	5	___υ υ_υ_
λουσασμένῳ διελκύσαι		_υυ_ υ_υ_
τῆς τρυγὸς ἄρτον λιπαρὸν		_υυ_ _υυ_
καὶ ῥάφανον φαγόντι.		_υυ_ υ_υ

Add 141 :

ὦ πρεσβῦτα, πότερα φιλεῖς	1	___υ υυυυ_
τὰς δρυπετεῖς ἐταίρας		_υυ_ υ_
ἢ σὺ τὰς ὑποπαρθένους,		_υ_υ υ_υ_
ἀλμάδας ὡς ἐλάας,		_υυ_ υ_
στιφράς; * * * * *	5	---* ****

For υυυυ_ in 1, see p. 15.

Cf. also 695, where the cola are all catalectic :

ὅστις ἐν ἡδυσμοῖς	_υυ_ υ_
στρώμασι παννυχίζων	_υυ_ υ_
τὴν δέσποιναν ἐρείδεις.	___υ υ_

Cf. also Pherecrates 131 :

ὦ μαλάχας μὲν ἐξερῶν,	1	_υυ_ υ_υ_
ἀναπνέων δ' ὑάκινθον,		υυυ_υυ_
καὶ μελιώτινον λαλῶν		_υυ_ υ_υ_
καὶ ῥόδα προσσεσηρῶς·		_υυ_ υ_
ὦ φιλῶν μὲν ἀμάρακον,	5	_υ_υ υ_υ_
προσκινῶν δὲ σέλινα,		___υ υ_
γελῶν δ' ἵπποσέλινα καὶ		υ_υ υ_υ_
κοσμοσάνδαλα βαίνων		_υ_υ υ_

ἔγχει καπιβόα τρίτον
 παίων', ὡς νόμος ἐστίν.

Five tetrameters. The last three are Priapeans (p. 15).

Iambic and antispastic cola may be combined in successive series, as in the following :

Ecclesiazusae 911-917 = 918-923

911	αἰαῖ τί ποτε πείσομαι;	1	___000_.0_
	οὐχ ἦκει μοῦταῖρος·		__0_0_ 0_0_
912	μόνη δ' αὐτοῦ λείπομ'· ἥ		0_._ 0_0_
	γάρ μοι μήτηρ ἄλλη βέβηκε·		___._ ___._ 0_0_
	καὶ τᾶλλα μ' οὐδὲν τὰ μετὰ ταῦτα δεῖ λέγειν. Trimeter.		
915	ἀλλ' ὦ μαῖ' ἱκετεύομαι,	5	___0_ 0_0_
	κάλει Ὅρθαγόραν, ὅπως		0_0_ 0_0_
	σεαυτῆς κατόναι, ἀντιβολῶ σε.		0_0_ 0_0_ 0_0_

A song ἀπὸ πορείων! This may account for the hiatus in 911 and some other irregularities in form and correspondence. It is not even certain that the two parts correspond as ode and antode; cola 3, 4 are lacking in what seems to be the antode.

I have adopted Dobree's reading of the trimeter (verse 914), for which R has καὶ *τᾶλλ' οὐδὲν μετὰ ταῦτα δεῖ λέγειν*. In 921 read *ὑφαρπάσαις* with Scaliger for *ὑφαρπάσαιο* in R. In 916 I have omitted τὸν which is read in R before *Ὀρθαγόραν*, and in the next verse have read *σεαυτῆς* for *σαντῆς* (R). On the form of colon that ends the lyric (7), cf. Eq. 559, 560 = 589, 590, and see p. 15 above. For — — — (6, 7) as the first syzygy in an antispastic colon, cf. Thesm. 996, the refrain Ὑμῶν ὦ Ὑμεναίῳ (Av. 1736 = 1742, 1743, 1754), and Pherecrates 109, 4 (p. 25); 131, 7 (p. 18).

Choriambic, antispastic, and iambic cola are combined in the following:

Thesmophoriazusae 990-994 = 995-1000

995 ἀμφὶ δὲ σοὶ κτυπεῖται 1 ὀοο οο
Κιθαιρώνιος ἡχώ, υοοοοο οο
μελάμφυλλά τ' ὄρη υοοοο οο
δάσκια πετρῶδεις τε νάπαι βρέπονται· οοοοο οοοο οοοο
κύκλω δὲ περὶ σέμισσος 5 οοοοοο οοοο
εὐπέταλος ἔλικι θάλλει. οοοοοοοοοο

In 990, the reading of the Mss., εὔιον ὦ Διόνυσε, is doubly in fault. Neither here nor at the end of the ode can εὔιον be right, and Διόνυσε (υυυ) fails to correspond with κτυπέται. It is to be noted that all the cola in the lyric are catalectic. Enger reads Εὔιε, ὦ Διὸς σύ, but the hiatus is objectionable. Hermann's εὐοῖ, ὦ Διόνυσε (υυυ υυυ) involves the least change. For the correspondence in this case, cf. Vesp. 537 = 636 (p. 6). The third colon is a catalectic Pherecratean. This is singular, but it is paralleled by the catalectic prosodiac (Telesilleum), which is common, and is more likely than an assumed acephalous choriambic dimeter (υ-|υυυ). The ode determines the form of 4. In the antode the Mss. read in 998 f. καὶ νάπαι πετρώδεις. The correction is due to Enger. In 994 Hermann proposed ὦ εὐί, εὐοῖ εὐοῖ, | ὦ εὐί, ἀναχορεύων for the faulty εὔιον εὔιον εὐοῖ|. . . ἀναχορεύων of the Mss.

With the preceding lyric, cf. the following.

Aves 676-684

ὦ φίλη, ὦ ξουθή, ὦ	1	υυυ	υυ
φίλτατον ὀρνέων		υυυ	υ
πάντων, ξύννομε τῶν ἐμῶν		υυυ	υυυ
ὑμνων, ξυντροφ' ἀηδοῖ,		υυυ	υ
680 ἦλθες ἦλθες ὦφθης,	5	υυ	υ
ἥδὺν φθόγγον ἐμοὶ φέρουσ'.		υυυ	υυυ
ἀλλ' ὦ καλλιβόαν κρέκουσ'		υυυ	υυυ
αὐλὸν φθέγμασιν ἡρινοῖς,		υυυ	υυυ
ἄρχου τῶν ἀναπαίστων.		υυυ	υ

On 2, see p. 10.

Logaoedic, antispastic, and iambic cola may be combined :

Thesmophoriazusae 1136-1159

Παλλάδα τὴν φιλόχορον ἐμοὶ	1	υυυυυ	υυυ
δεῦρο καλεῖν νόμος ἐς χορόν,		υυυυυ	υυ
παρθένον ἄλγυα κούρην,		υυυυυ	υ
1140 ἦ πόλιν ἡμετέραν ἔχει		υυυυυ	υυ
καὶ κράτος φανερόν μόνῃ	5	υυυ	υυυ
κληδοῦχος τε καλεῖται.		υυυ	υ

	φάνηθ' ὦ τυράννους		υ _ _ υ _ _
	στυγοῦσ' ὥσπερ εἰκός.		υ _ _ υ _ _
	δῆμός τοί σε καλεῖ γυναι-		_ _ _ υ _ υ _
	κων· ἔχουσα δέ μοι μόλοις	10	_ υ _ υ υ _ υ _
1147	εἰρήνην φιλέορτον.		_ _ _ υ υ _ υ
	ἦκετ' εὐφρονες ἱλαοι,		_ υ _ υ υ _ υ _
1149	πότνιαι, ἄλσος ἐς ὑμέτερον,		_ υ υ _ υ υ _ υ υ υ
	οὐ δὴ ἀνδράσιν οὐ θέμιτ' εἰσορᾶν		_ υ _ υ υ _ υ υ _ υ _
	ὄργια σεμνὰ θεοῖν, ἵνα λαμπάσιν	15	_ υ υ _ υ υ _ υ υ _ υ _
1154	φαίνεται ἄμβροτον ὄψιν.		_ υ υ _ υ υ _ _ . _
	μόλετον ἔλθετον, ἀντόμεθ' ὦ		υ υ υ _ υ υ _ υ υ _
1156	Θεσμοφόρῳ πολυποτνία,		_ υ υ _ υ υ _ υ _
	εἰ καὶ πρότερόν ποτ' ἐπηκόω ἦλθετον, νῦν		_ _ υ υ _ υ υ _ υ υ _ υ _
	ἀφίκεσθ' ἵκετεύομεν ἐνθάδ' ἡμῖν.	20	υ υ _ υ υ _ υ υ _ υ _ _

This ode is altogether singular among the lyrics of Aristophanes in respect to the number of logaedic cola that occur in it. On logaedics in the ancient sense, see p. 1. Here these are mainly catalectic tetrapodies (1-4, 13, 16-18) of the same value in time as the interspersed Pherecrateans and iambics. On the trochaic opening of cola 14, 17, see Arist. Quir., p. 32, 37 f. and 33, 30 ff. (Jahn). The logaedic movement at the close of the lyric (19, 20) is ascending (anapaestic).

In 1150 Bothe corrected *θεμιτόν* (R); in 1158 Reisig *ἀφίκεσθον* (R).

G. Hermann (*Epitome*, p. 171, cf. *Elementa Doct. Met.*, p. 541) by numerous changes of the text attempted to establish correspondence of ode and antode between parts of this lyric. See also Reisig, *Coniectaneorum libri duo*, pp. xxi ff. and 302 ff.

Iambic, choriambic, antispastic, and logaedic cola may be combined in the same lyric, as in the following:

Thesmophoriazusae 352-371

	ξυνευχόμεσθα τέλεα μὲν	1	υ _ υ _ υ υ υ υ _
	πόλει τέλεα δὲ δῆμῳ		υ _ υ υ υ υ υ _ _
	τάδ' εὐγματ' ἐκγενέσθαι,		υ _ υ _ υ _ _
	τὰ δ' ἄρισθ' ὅσαις προσήκει		υ υ _ υ _ υ _ _
356	νικᾶν λεγούσαις· ὁπόσαι δ'	5	_ _ υ _ υ _ υ _ _
	ἐξαπατῶσιν παραβαίνουσί τε τοὺς		_ υ υ _ _ υ υ _ _ υ υ _

	ὄρκους τοὺς νενομισμένους		----υ υ--υ--
360	κερδῶν οὐνεκ' ἐπὶ βλάβῃ,		----υ υ--υ--
	ἧ ψηφίσματα καὶ νόμον		----υ υ--υ--
	ζητοῦσ' ἀντιμεθιστάναι,	10	----υ υ--υ--
	τὰ πόρρητά τε τοῖσιν ἐχ-		----υ υ--υ--
	θροῖς τοῖς ἡμετέροις λέγουσ',		----υ υ--υ--
	ἧ Μήδους ἐπάγουσι γῆ		----υ υ--υ--
366	κερδῶν οὐνεκ' ἐπὶ βλάβῃ,	14	----υ υ--υ--
	ἀσεβοῦσ' ἀδικοῦσί τε τὴν πόλιν. ἀλλ'		υυ--υυ υυ--υυ --υ--
	[ὦ παγκρατὲς		
369	Ζεῦ ταῦτα κυρώσειας, ὥσθ'		--υ-- --υ--
	ἡμῖν θεοὺς παραστατεῖν		--υ-- υ--υ--
	καίπερ γυναιξὶν οὔσαις.		--υ-- υ--

The ode begins with four and closes with three iambic cola. (On colon 4 see p. 8.) The transition is through choriambic cola (5, 6) to Glyconic, which are followed by a logaoedic hexapody.

Bothe corrected *ξυνευχόμεθα* (R) in 1, Dindorf *εὔγματα γενέσθαι* (R) in 3, Hermann *ἐξαπατώσι* (R) in 6 and *ἀσεβοῦσιν ἀδικοῦσιν* (R) in 15, and Bentley *ἐνεκ'* (R) in 8 (cf. 14). In 12 *λέγουσ'* is due to Suidas (*λέγουσιν* R), and in 14 *κερδῶν* to Reiske (*χώρας* R).

Hiatus in 8, 14. This is extremely rare at the close of the acatalectic dimeter.

Isolated antispastic dimeters occur in the extant comedies of Aristophanes, as Vesp. 319–322 (*τηροῦμαι κτέ.*) in transition from prosodiacs to anapaests, and the refrain *Ὑμῶν ὦ Ὑμέναι' ὦ*, Aves 1736 = 1742, 1743, following prosodiacs, and Aves 1754, at the close of a dactylic series.

III *Polyschematist Cola*

In all the cola thus far considered in this investigation the only other form that has occurred in combination with choriamb or antispast to constitute a colon has been the iambic syzygy. The choriambic colon, if not pure, is *ἐπίμικτον πρὸς τὰς ἱαμβικάς* (Heph. 30, 7); the antispastic colon always combines at least one iambic syzygy, acatalectic or catalectic, with the antispast or antispasts (Heph. 32, 15 ff.).

But there occurs also the combination of antispast with choriambus, in the order named (*υ--υ υ--υ*), the antispast now admitting an addi-

tional variation of form. Hephaestion fully recognizes and adequately describes this form of the dimeter in his account of the polyschematist Priapean (57, 14 ff.): τὸ Πριάπειον, οὐ μόνον ἱαμβικῇ τῇ δευτέρᾳ χρώμενον, ἀλλὰ καὶ χοριαμβικῇ· καὶ τὸν ἀντίσπαστον ἔσθ' ὅτε, τὸν πρῶτον τοῦ παντὸς μέτρον, εἰς σπονδαῖον περαιούσιν, ἐάν τε ἀπὸ ἱάμβου ἀρχῇται, ἐάν τε ἀπὸ τροχαίου, κατὰ τὸ δεδομένον, ἐάν τε ἀπὸ σπονδαίου. Hephaestion here unequivocally designates the first syzygy as antispastic, notwithstanding its additional variation of form. It is, in truth, multi-form. The opening movement may be not only υ- and -υ and --, but also υυυ; the following movement is -υ or --. Hephaestion classifies these antispastic-choriambic dimeters, examples of which he found in Corinna, as 'polyschematist Glyconics' (58, 3 ff.). The forms that particularly struck his attention were υυυ-υ υυυ- and ---- -υυ-. Both frequently occur in comedy, especially the latter.

This form of the δῖμετρον μικτόν occurs in 1457-1461 = 1469-1473 of the following lyric:

Vespae 1450-1461 = 1462-1473

1450	ξηλῶ γε τῆς εὐτυχίας	1	--υ- -υυ-
	τὸν πρέσβυν οἱ μετέστη		--υ- υ--
	ξηρῶν τρόπων καὶ βιοτῆς·		υ-υ- -υυ-
	ἕτερα δὲ νῦν ἀντιμαθῶν		υυυυ- -υυ-
	ἧ μέγα τι μεταπεσείται	5	υυυυυυ- -
	ἐπὶ τὸ τρυφῶν καὶ μαλακόν·		υυυυ- -υυ-
	τάχα δ' ἂν ἴσως οὐκ ἐθέλοι.		υυυυ- -υυ-
1457	τὸ γὰρ ἀποστῆναι χαλεπὸν		υυυ- -υυ-
	φύσεος, ἣν ἔχοι τις αἰεί.		υυυ-υ -υυ-
	καίτοι πολλοὶ ταῦτ' ἔπαθον·	10	---- -υυ-
	ξυνόντες γνώμας ἑτέρων		υ--υ -υυ-
	μετεβάλλοντο τοὺς τρόπους.		υυ--υ -υυ

The first seven cola are mixed choriambic (1, 3, 4, 6, 7) or iambic dimeters (2, 5). The last five are 'polyschematist' dimeters. The normal form of catalexis in the latter, the last member of the dimeter being a choriamb, is seen in 12. Hephaestion is perfectly clear on this point. In speaking of catalexis in choriambic metre he recognizes not only an ἱαμβικὴ κατακλείς but also a choriambic; the choriambic colon,

he says, has a close of its own (κατὰ τὴν ἰδίαν). Cf. 30, 8 ff.: ὡς ἐπίπαν δέ, ὅτε καταληκτικόν ἐστιν, εἰς τὴν ἱαμβικὴν κατακλείδα περαιούται, τοῦτ' ἐστιν, εἰς ἀμφίβραχον, ἢ βακχείον διὰ τὴν ἀδιάφορον. περαιούται μὲν γὰρ καὶ εἰς τὴν ἰδίαν, τὸν δάκτυλον ἢ κρητικόν.

The reading μεταπεσείται in 5 is due to Bentley. Here V has μεταπίσεται, and R μέγα πείσεται. In 9 φύσεως is read in both R and V; Kuster corrected this to φύσεος. In 12 both R and V have μετεβάλλοντο in the ode and κατακοσμήσαι in the antode. On this anapaest, see above p. 8.

Pherecrates used this metre in the Κραπαταλοί (96):

τοῖς δὲ κριταῖς	1	—υ—
τοῖς νυνὶ κρίνουσι λέγω,		---- —υ—
μὴ ᾽πιорκῆιν μηδ' ἀδίκως		—υ— —υ—
κρίνειν, ἢ νῆ τὸν φίλιον		---- —υ—
μῦθον εἰς ὑμᾶς ἕτερον	5	—υ— —υ—
Φερεκράτης λέξει πολὺν τοῦ-		υυυ— —υ—
του κακηγορίστερον.		—υ—υ —υ—

As Bergk surmised, this was probably the close of the πνίγος of a parabasis, to which it would be admirably adapted. Cf. Pherecrates 95. Pherecrates employed this dimeter also in the Ἄγριοι (13):

ἐνθρύσκοισι καὶ βρακάνοις	1	—υ— —υ—
καὶ στραβήλοισι ζῆν· ὀπόταν δ'		—υ— —υ—
ἤδη πεινώσι σφόδρα,		---- —υ—
ὥσπερ εἰ τοὺς πολυπόδας		—υ— —υ—
* * * νύκτωρ περιτρύ-	5	*** —υ—
γειν αὐτῶν τοὺς δακτύλους.		---- —υ—

Cf. Eupolis 362.

This dimeter might be used in free combination with Glyconic cola, as in the Φοίνισσαι of Aristophanes (561):

στίλβη θ' ἢ κατὰ νύκτα μοι	—υ— υ—υ—
φλόγ' ἀνασεύδεις ἐπὶ τῷ	υυυ— —υ—
λυχνείῳ. * * * *	—* * *

Cf. Philyllius 5 :

πάντα γὰρ ἦν	1	—υυ—
μέστ’ ἀνδρῶν καὶ μειρακίων		---- —υυ—
πινόντων, ὅμοῦ δ’ ὁμάδῳ		---υ —υυ—
γράδι’ ἦν μεγάλαισιν οἶ-		—υ—υ υ—υ—
νου χαίροντα λεπασταῖς.	5	---υ υ—

It might be used also in combination with both Glyconic and choriambic cola, as in Pherecrates 109 :

ὑπ’ ἀναδενδράδων ἀπαλὰς	1	υυυ—υ—υυ—
ἀσπαλάθους πατοῦντες		—υυ— υ—
ἐν λειμῶνι λωτοφόρῳ,		---υ —υυ—
κύπειρόν τε δροσώδῃ,		υ—υ υ—
κάνθρυσκου μαλακῶν τ’ Ἴων	5	---υ υ—υ—
λείμακα καὶ τριφύλλον.		—υυ— υ—

Three tetrameters, of which the second is a ‘polyschematist’ Priapean (p. 23). Cf. also Aristophanes Γῆρας (142).

Aristophanes employs it in a similar manner, in transition from a choriambic colon to Glyconics (a Priapean), in the tenth colon of the following lyric, which begins with six choriambic cola followed by two dactylic cola in logaöedic time :

Nubes 563-574 = 595-606

563 ὑψιμέδοντα μὲν θεῶν	1	—υυ— υ—υ—
Ζῆνα τύραννον ἐς χορὸν		—υυ— υ—υ—
πρῶτα μέγαν κικλήσκω·		—υυ— υ—
τόν τε μεγασθενῆ τριαίνης ταμίαν,		—υυ— υ—υ— —υυ—
γῆς τε καὶ ἀλμυρᾶς θαλάσ-	5	—υυ— υ—υ—
568 σης ἄγριον μοχλευτήν·		—υυ— υ—
καὶ μεγαλόνυμον ἡμέτερον πατέρ’		—υυ—υυ —υυ—υυ
Αἰθέρα σεμνότατον βιοθρέμμονα πάντων.		—υυ—υυ —υυ—υυ —
τόν θ’ ἵππονώμαν, ὃς ὑπερ-		—υυ— —υυ—
λάμπροις ἀκτῖσιν κατέχει	10	---- —υυ—
γῆς πέδον μέγας ἐν θεοῖς		—υ—υ υ—υ—
574 ἐν θνητοῖσί τε δαίμων.		---υ υ—

There is an almost perfect analysis of this lyric in the Aldine scholia.¹ With this should be compared the Byzantine scholia preserved in cod. Vat. 1294 and cod. Par. 2821.²

The combination of the acatalectic and catalectic forms of this dimeter gives the celebrated Eupolidean period (Heph. 59, 1 ff.), which Aristophanes has employed *κατὰ στίχον* in the parabasis of the Nubes, 518–562. The second foot is invariably a choriamb, the close is invariably choriambic (–υυ). The forms of the first syzygy in these forty-five verses, arranged in the order of frequency of occurrence, are: ---- (sixteen times), ----υ (nine times), –υ– (eight times), –υ–υ (seven times), υ–υ (once), with four doubtful cases: ----υ (bis), υυυ–υ, and –υ–. The forms of the third syzygy are ---- (twelve times), –υ–υ (eleven times), –υ– (ten times), ----υ (five times), υ– (three times), υ–υ (once), with three doubtful cases –υ–υ, –υ–, υ–.

This verse was much affected by the comic poets. Cf. Cratinus 98:

παντοίοις γε μὴν κεφαλὴν	1 –υ–υ –υυ–
ἀνθέμοις ἐρέπτομαι	–υ–υ –υ–
λειρίοις, ῥόδοις, κρίνεσιν,	–υ–υ –υυ–
κοσμοσανδάλοις, ἴοις	–υ–υ –υ–
καὶ σισυμβρίοις, ἀνεμω-	5 –υ–υ –υυ–
νῶν κάλυξί τ' ἥριναῖς,	–υ–υ –υ–
ἐρπύλλω, κροκοῖς, ὑακίν-	----υ –υυ–
θοις, ἐλειχρύσου κλάδοις,	–υ– –υ–
οἰνάνθησιν, ἡμεροκαλ-	----υ –υυ–
λεῖ τε τῷ φιλονμένω,	10 –υ–υ –υ–
ἀνθρύσκου * * * * *	---* ****
* * ναρκίσσου φόβῃ	**-- –υ–
τῷ τ' ἀειφρούρῳ μελιλώ-	–υ– –υυ–
τῷ κάρα πυκάζομαι,	–υ–υ –υ–
καὶ γὰρ κύτισος αὐτόματος	15 –υυυυ–υ–
παρὰ Μέδοντος ἔρχεται.	υυυ–υ–υ–

¹ Dindorf, IV, 1, p. 484; Dübner, p. 108 f.; Thiemann, p. 37 f.

² See Zacher, *Die Handschriften und Classen der Aristophanesscholien* (1888), p. 634 f.

Cf. Cratinus 74, 318. Pherecrates also used the verse, as in 64 :

κᾶτα μυροπωλεῖν τί παθόντ'	1	—υυυ—υυ—
ἄνδρ' ἐχρῆν καθήμενον		—υ—υ—υυ
ὑψηλῶς ὑπὸ σκιαδεί-		—υ—υ—υυ—
ψ, κατεσκευασμένον		—υ—υ—υ—
συνέδριον τοῖς μειρακίοις	5	υυυ—υυ—
ἐλλαλεῖν δι' ἡμέρας;		—υ—υ—υ—
αὐτίκ' οὐδεὶς οὐδὲ μαγεύ-		—υ—υ—υυ—
ραιναι εἶδε πόποτε,		—υ—υ—υυ
οὔτε μὴν οὐδ' ἰχθυοπώ-		—υ—υ—υυ—
λαιναν. * * * * *	10	—υ***—

Cf. also Pherecrates 29, 47, 122, 132, 191, Eupolis 78, 120, Aristophanes 54, 55, Plato 92, 169, Alexis 206 and 237. The last reads :

νῦν δ' ἵνα μὴ	1	—υυ—
παντελῶς Βοιώτιοι		—υ—υ—υ—
φαίνεσθ' εἶναι τοῖς διασύ-		—υ—υ—υ—
ρειν ὑμᾶς εἰθισμένοις,		—υ—υ—υ—
ὥς ἀκίνητοι φρεσὶ καὶ	5	—υ—υ—υ—
βοᾶν καὶ πίνειν μόνον		—υ—υ—υ—
καὶ δειπνεῖν ἐπιστάμενοι		—υ—υ—υ—
διὰ τέλους τὴν νύχθ' ὅλην		—υ—υ—υ—
γυμνοῦθ' αὐτοὺς θᾶπτον ἅπαν-		—υ—υ—υ—
τες. * * * * *	10	—υ***—

The text of some of these fragments is uncertain. In colon 15 of Cratinus 98 the manuscripts of Athenaeus read καὶ κύτισος. Hermann proposed καὶ γὰρ, Porson κᾶμοι, Meineke καὶ δὴ. The resulting form (—υυυ) is not found elsewhere. Likewise κᾶτα μυροπωλεῖν in the first colon of Pherecrates 64 is Casaubon's correction of καταμυροπωλεῖν. This gives —υυ— (for —υ—), which cannot be paralleled in Eupolidean verse.

The theory here advanced that the Eupolidean verse is a combination of the acatalectic and catalectic forms of the polyschematist dimeter seems to be established by the facts, and the verse, thus regarded, has its exact parallel in the pure Priapean, which combines Glyconic and catalectic Glyconic (Pherecratean). See p. 15. The ordinary explanation of this period found in modern books, that it consists of a poly-

schematist dimeter and catalectic trochaic dimeter, is not borne out by the facts and probably arises from an incautious interpretation of the account of it given by Hephaestion, as follows (59, 1 ff.): καὶ τὸ Εὐπολίδειον τὸ καλούμενον ἐπιχοριαμβικὸν πολυσχημάτιστόν ἐστιν, ἐν ᾧ τὰς τροχαϊκὰς παρὰ τάξιν ποιῶσι δέχεσθαι τὸν σπονδεῖον· ἐνίστε δὲ καὶ ἀντισπαστικὸν καθαρὸν ποιῶσιν, οἷον

εὐφράνας ἡμᾶς ἀπόπεμπ' οἴκαδ' ἄλλον ἄλλοσε.

ὁ σῶφρων τε χῶ καταπύγων ἄριστ' ἡκουσάτην.

It is important to note, first, that Hephaestion's phrasing, "*pure* antispast," shows that he regards the 'trochaic' element also as antispastic (see p. 13 f.), and secondly, that the examples which he quotes make it clear that when he speaks of variations in the form of these 'trochaic' syzygies of the verse, he is thinking of the first half of it quite as much as the second. This understood, no exception need be taken to his account of it, especially in view of the brevity of statement that he imposed upon himself throughout his Manual. He is explaining the form of a polyschematist tetrameter in which he has observed two prevailing forms in the two cola that compose it, namely $_ \cup _ \cup \cup _$ and $_ \cup _ \cup _$ in the first half and $_ \cup _ \cup _ \cup _$ and $_ \cup _ \cup _$ in the second half, with important substitutes that take the forms $_ \cup _ \cup _ \cup _$ and $_ \cup _ \cup _ \cup _$. He might proceed from any one of these three sets of forms to explain the combinations of 'trochaic,' 'spondaic,' and antispastic elements that appear in the first and third syzygies, but the 'trochaic' is obviously the simplest. The assumption that the fundamental rhythm is trochaic would be erroneous, but is no doubt furthered by the form of κατάληξις, since $_ \cup _$ is the normal κατακλείς of both choriambic and trochaic metres.

Probably it is from this point of view that the verse named Κρατίνειον should be approached, as a combination of choriambic dimeter and polyschematist dimeter, but here in the *pure* form of the verse the 'trochaic' syzygy prevails in the third foot to the exclusion of all other forms. Hephaestion describes it as follows (55, 7 ff.): ἔστι γὰρ ἐκ χοριαμβικοῦ ἐπιμίκτου, τοῦ τὴν δευτέραν ἱαμβικὴν ἔχοντος, καὶ τροχαϊκοῦ ἐφθημμεροῦς. He then quotes from Cratinus (324):

Εὖτε κισσοχαῖτ' ἀναξ,
χαῖρ' ἔφασκ' Ἐκφαντίδης,

1 $_ \cup _ \cup _ \cup _ \cup _$
 $_ \cup _ \cup _ \cup _$

πάντα φορητά, πάντα τολ-	—υυ— υ—υ—
μη ἂ τῷδε τῷ χορῷ,	—υ—υ —υ—
πῖ ἤν Ξενίου νόμοισι, καὶ	δ —υυ— υ—υ—
Σχοινίωνος, ὦ Χάρον.	—υ—υ —υυ

Cf. Cratinus 41, 327. Also Cratinus 9, 146, 210, where the text is uncertain.

A polyschematist form of the Cratineum was also in use by the comic poets, which Hephaestion (55, 15 ff.) describes as follows: πολυσημάτιστον δὲ αὐτὸ πεποιήκασιν οἱ κωμικοί. τοὺς γὰρ σπονδαίους τοὺς ἐμπίπτοντας ἐν τοῖς ἱαμβικοῖς καὶ τοῖς τροχαϊκοῖς παρὰ τάξιν παραλαμβάνουσιν ἐν ταῖς μέσαις συζυγίαις, τῇ τροχαικῇ καὶ τῇ ἱαμβικῇ. This would give the form —υυ— υ—υ— —υ—υ —υυ. He then quotes from the *Ἀστράτευτοι* of Eupolis an example, which he says exhibits his 'extreme licence' (37):

ἄνδρες ἑταῖροι δεῦρ' ἤδη	—υυ— ----
τῇν γνώμην προσίσχετε,	----υ —υυ
εἰ δυνατόν, καὶ μὴ τι μεί-	—υυ— --υυ—
ζον πράττουσα τυγχάνει.	----υ —υ—

This is the only example now extant.

Finally there is a famous lyric in Aristophanes, with which we may fitly lighten the close of this investigation, that is designed to exhibit the 'extreme licence' of another great poet, the sources of whose shameless extravagances are first stated in preceding trimeters:

οὗτος δ' ἀπὸ πάντων μελοφορεῖ πορνῳδικῶν,¹
 σκολίων Μελήτου, Καρκινῶν ἀλλημάτων,
 θρήνων, χορείων. τάχα δὲ δηλωθήσεται.

This lyric illustrates all the forms we have been considering — and some others! — as follows:

Ranae 1309-1328

Αἰσ. ἀλκύνες, αἱ παρ' ἀενάοις θαλάσσης	— υυυ—υ —υυ— υ—
1310 κύμασι στωμύλλετε,	—υ— —υυ
τέγγουσαι νοτίοις πτερῶν	----υ υ—υ—

¹ μελοφορεῖ πορνῳδικῶν Rogers: μὲν φέρει πορνιδίων Mss.

	φανίσι χροά δροσιζόμεναι·		υυυυυυ_υυ_
	αἴ θ' ὑπωρόφιοι κατὰ γωνίας	5	_υ_υυ_ υυυ_υ_ _
	εἰειμειλίσσετε δακτύλοις φάλαγγες	--	___υ υ_υ_ υ_υ_
1315	ιστόποινα πηνίσματα,		_υυυ_ υυ_
	κερκίδος ἀοιδοῦ μελέτας,		_υυυ_ υυ_
	ἴν' ὁ φίλανλος ἔπαλλε δελ-		υυυ_υ υ_υ_
	φῖς πρόραις κυανεμβόλοις	10	___υ υ_υ_
	μαντεῖα καὶ σταδίου,		_υ_ υυ_
1320	οἰνάνθας γάνος ἀμπέλου,		___υ υ_υ_
	βότρυνος ἑλικά πανσίπονον.		υυυυυυ_υυ_
	περίβαλλ' ὦ τέκνον ὠλένας.		υυ_υ υ_υ_
	ὀρᾶς τὸν πόδα τοῦτον; Δι. ὀρῶ.	15	υ_υ_ υ_υυ_
Αἰσ. τί δέ; τοῦτον ὀρᾶς; Δι. ὀρῶ.			υυ_υ υ_υ_
Αἰσ. τοιαντὶ μέντοι σὺ ποιῶν			υ___ υυ_
	τολμᾶς τὰμὰ μέλη ψέγειν,		___υ υ_υ_
	ἀνὰ τὸ δωδεκαμήχανον		υυυ_υ υ_υ_
	Κυρήνης μελοποιῶν;	20	___υ υ_

These jumbled quotations from Euripides are in truth a medley, not only of incongruous sentiments, but also of varied and, as Aristophanes believed, vicious metrical forms. The comic poet has managed to bring together in brief space a great variety of cola.¹ The first appears to be an extravagant variation of the Sapphic hendecasyllable (Heph. 43, 19 f.), the prefixed syllable striking the note that is heard more clearly in the trimeter that follows in the sixth colon. Cola 2, 7, 11, 17, are polyschematist dimeters, the first two with catalexis, as in the last half of the Eupolidean. These two are not pure catalectic trochaic dimeters, controlled by the colonic stress appropriate to trochaics. *Pure* trochaic cola have no business in this 'mixed' company! In 7, _υυυ_ seems a wild extravagance, but it is identical in form with Casaubon's restora-

¹ The metrical constitution of some of these cola is necessarily doubtful, and the attempt to determine it can be no more than tentative in some cases. As to the first colon, Aristophanes has *δείνων* (υ--) in Ran. 147, but *ἀενάος* (_υυ_) in Nub. 275. In Attic lyric poetry, including the lyrics of Euripides, *ἀεναός* is invariably _υυυ_. The colon, therefore, cannot be iambic (_υυυ_ υυυυ_ υ_). Nor can the second and seventh cola be classified as syncopated iambic dimeters, because of the short ultimates. No syllaba anceps occurs in the ode, in acatalectic cola, and hiatus occurs only in 4, where there is shift to a new theme.

tion of the first syzygy of Pherecrates 64, 1. (See p. 27.) Cola 4, 8, 13 are mixed choriambic dimeters. Colon 5 is logaoedic, and 6 a Phalaecean, with the first syllable prefixed and trilled. The remaining cola are Glyconics.

When these cola are tested by the standard of the comic poet's own practice, his rival's reckless and shameful disregard of metrical form becomes apparent. A sufficient number of these cola are deformations, when judged by the severe and simple taste of Aristophanes, to damn the lyric as a whole. He himself never forces a syllable to do double duty, in order to secure a peculiar musical effect (6). He nowhere employs a mixed choriambic dimeter of the form ˘˘˘˘˘˘ ˘˘˘ (4, 13), nor polyschematist dimeters such as ˘˘˘˘˘ ˘˘˘ (7) and ˘˘˘˘˘˘ (11, acephalous), nor Glyconics such as ˘˘˘˘˘ ˘˘˘˘ and ˘˘˘˘˘˘ (14, 16¹). It is the last two that Aeschylus, as the representative of Aristophanes, especially reprobates. As he holds them up to ridicule, with much humor he incidentally forces Dionysus to perpetrate a third monstrosity (15) of which Euripides presumably was never guilty.

Those parts of Greek Comedy, except prosodiacs (p. 2), which have been treated by eminent modern metricians as 'logaoedic' have now been fully analyzed according to the doctrine of Hephaestion. The question naturally recurs with which this paper began. Do the lyrics and the stichic periods that have come under consideration consist, as Heliodorus and Hephaestion believed, of choriambic, iambic, antispastic, and polyschematist dimeters and trimeters, of the value, common to all, of 12 or 18 times, or are they 'logaoedics' under the modern definition of that term, and is the movement throughout 'dactylic'? I do not propose to discuss this question, but simply to add a few words of explanation and comment.

That the current definition of logaoedics does not rest on the authority of ancient metricians is generally conceded. Rossbach and Westphal state this fact, apparently with no thought that any other view can be entertained,² but Christ³ cites Diomedes and Bassus and Goodell

¹ τὶ δέ; in R, V.

² *Allgemeine Theorie der griechischen Metrik*², pp. 352 and 355.

³ *Metrik*², p. 459: "In der That ist der Choriambus nichts anders als eine katalektische daktylische Dipodie, und diese einfach natürliche Auffassung bricht selbst

appeals to Marius Victorinus¹ as grammarians who possessed the true doctrine on this important matter, and with varying clearness of apprehension regarded the rhythm of these metres as dactylic. These three Latin metricians all maintain the doctrine of the *metra derivata*. Marius Victorinus, to be sure, in one part of the composite work ascribed to him, accepts the nine prototypes which appear in Hephaestion and argues, it should be noted, the claims of antispastic metre with special vigor, but elsewhere he follows the rival system. Now it happens that the Pherecratean, if one disregards the variation of the first part of its first foot and allows here only the spondaic form, has

noch bei einigen Grammatikern durch, wie bei Diomedes, p. 508, und Bassus, p. 263." Diomedes in the place cited is writing *de versuum generibus* and says (Keil I, 508): "De choriambico: Choriambicus est qui constat choriambo pede, qui est ex longa et duabus brevibus et longa. huius exemplum est

ergo ades huc ambrosia de Veneris palude.

est in Horatio tale,

hoc deos vere Sybarin quid properas amando.

recipit hic in imo vel palimbacchium pedem, qui est ex brevi et duabus longis, vel amphibrachyn; qui est ex brevi et longa et brevi."

Bassus is writing *de Philicio metro* and says (Keil VI, 263 f.): "Philicius versus ex duplici pede constat, quem bacchicon musici, choriambicon grammatici vocant. habet longam et duas breves et longam, id est trochaeum et iambum. . . . exemplum eius tale est,

frugiferae sacra deae quae colitis mystica iunctaeque Iovi nefasto.

hunc hexametrum ex numero bacchico composuit Philicus, quo usus et etiam Archæbulus, de quo auctore supra rettuli; clusit autem antibaccheo. numerus hic frequens est apud lyricos et praecipue apud Alcaeam, Sappho, Anacreonta. nascitur tamen et hic ab heroo, cuius dactylo primo, qui constat ex longa et duabus brevibus, si iunxeris sequentis dactyli uel spondei syllabam primam, facies choriambum hoc modo, 'arma virum,' et in sequenti versu 'Italiam.' ad summam pentametrum heroum, qui habet dactylos primos duos, velut hunc,

unde meus veniat mollis in ora liber,

adiectis duabus syllabis longis facies choriambicum ex heroo pentametro sic,

unde meus *nunc* veniat mollis in *haec* ora liber,

et

dum meus assiduo luceat igne focus

sic,

dum meus *hic* assiduo luceat *hoc* igne focus."

What light do Diomedes and Bassus here throw on the *rhythm* of choriambic metre?

¹ *Chapters on Greek Metric*, pp. 225 ff.

precisely the metrical constitution of one of the forms with which the heroic hexameter closes (---σσ---). This is, of course, a large 'if'; even conservative Aristophanes begins the Pherecratean with four interchangeable forms. Furthermore the Glyconic, if one fixes the form of its beginning in the same fashion as in the Pherecratean, and accounts its last syllable anceps and assumes it to be always short (it is always long in Aristophanes), has the metrical constitution of one of the forms with which the hexameter may open (---σσ---). The Glyconic and Pherecratean, therefore, were a great resource for any metrician who was endeavoring to prove that Greek metres were derived from the heroic hexameter. Accordingly we find, in the prolix pages ascribed to Victorinus, all possible changes rung on his tiresome "sic te diva potens Cypri" and "grato Pyrrha sub antro." Not that he regarded the metrical constitution of the Glyconic as dactylic; three times in describing metres of Horace (and also elsewhere) he composes it of spondeus, choriambus, and pariambus (trochaeus, spondeus). But it was extremely useful to him in arguing for his fantastic and unhistorical theory of the derivation of metres. That is the purpose with which he rings the changes on the Glyconic, and one should be cautious in assuming that he has any other, namely that he believes and is endeavoring to show that the *rhythm* of this colon, as apart from its metre, is dactylic, a conception that in itself is not easy to grasp. There is a striking passage in the first chapter of his fourth book¹ which seems

¹ "Ad summam omnia metra, et quae inter se congruunt, et quae temporum ratione contraria sunt, si plenius consideres, ab heroo traducta sunt. et mehercules siquis excutere penitus velit, inveniet, ut supra diximus, omnia genera ab hexametro heroo et trimetro iambico derivata, quamvis et iambicum heroi sit traductivum, nec quicquam sine his per se posse subsistere. unde, ut diximus, haec duo metra ut elementa ceterorum ac semina habenda merito ac dicenda sunt. haec ita videri atque esse, ut diximus, si studiosa contemplatione exempla quae proponuntur adverteris, adprobabis. nam metrorum species, quamvis generis sui privilegio distinctae sint, tamen misceri inter se atque diversis communia effici ea videlicet ratione, qua cuncta, ut dictum est, ex eadem origine atque uno fonte derivantur, sic comprehenditur. legimus apud Horatium

sic te diva potens Cypri:

hoc glyconium metrum dicitur, quod constat ex spondeo choriambos et ultimo trochaeo vel eodem spondeo. commune hoc esse cum heroo trimetro, quod constat ex spondeo et duobus dactylis, cunctis in promptu est," etc. (Keil VI, 146, 147.)

to show clearly what his sole purpose is in the prolonged argumentation of this chapter and of most of the third book. There is no hint here, or elsewhere, that he is rhythmizing. Whoever believes that he is must accept the consequence, and be prepared to find dactylic rhythm not only in antispastic and choriambic metre, but also in both the Ionic forms.¹

Those who reject the doctrine of Heliodorus and Hephaestion sometimes speak in a light-hearted and semi-contemptuous way of the cola and periods recorded in the Manual as "paper-schemes," and assert that Hephaestion's mode of procedure, in determining the constitution of a metrical series, was to 'chop off' syllables four at a time, and, if at the end there was a remainder, to take refuge in brachycatalexis or hypercatalexis. This, of course, is pleasantry, as a glance at the metrical analyses of the lyrics discussed in this paper will show. Hephaestion was not ignorant of the allowed substitutions for normal forms in all these dimeters and trimeters, nor of the fact that, as the result of lawful substitutions, feet might contain five or even six syllables, and he had a singularly clear comprehension of the forms of catalexis. But this pleasantry recoils upon its projector, for it seems to be true that the lyrics of Aristophanes, at least, both here and elsewhere duly admit the measurement prescribed by the "schemes" of Hephaestion.

Finally objection is taken to the great variety and apparent irregularity of form in these cola, and it is asserted with confidence that they are not rhythmical.

The application of the 'logaoedic' theory obliterates in many of these cola, for example in the choriambo-iambic and the antispastic, the metrical identity of iambic syzygies that are recognized as iambic by Heliodorus and Hephaestion. But these iambic syzygies may, for the present, be dismissed. A sufficient number of unmixed iambic cola remain in the lyrics that have come under consideration above to point an important fact. These cola are free from admixture with choriambic or antispastics and are common ground both for those who adopt and for those who reject the 'logaoedic' theory and must be dealt with by both in the same manner; whether Hermann's 'anacrusis' is recognized or not does not affect the rhythm of iambic cola. Now it is precisely these iambic cola which show the greatest variety, and for that matter

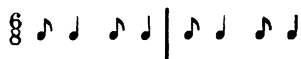
¹ Marius Vict. VI, 127 and 128 (Keil).

apparent irregularity of form. Nor must these particular iambs be regarded as singular in constitution because of their association with mixed metres. There are twenty odd lyrics in Aristophanes composed in pure iambic metre, and in these are found not only nearly all the forms of the dimeter that have been given above, but also many others, such (omitting catalectic cola) as $\text{uuuu} \text{ uuuu}$, $\text{u} \text{ uuu} \text{ uu}$, uuuu uu , uu , $\text{uuuuu} \text{ uu}$, $\text{uu} \text{ uuuu}$, $\text{uu} \text{ uuuu}$, $\text{uu} \text{ uuuu}$, $\text{uu} \text{ uuuu}$, $\text{uuuuu} \text{ uuuuu}$, etc. In comparison with these iambic cola, the mixed choriambic seem singularly staid and regular, admitting variety of form only through their admixture with iambic syzygies. The antispastic dimeters likewise show relatively a small number of different forms, but in these and the polyschematist dimeters the forms seem to be more irregular.

But in what does this irregularity consist? The colonic stress in all these cola seems to be iambic. Iambic form, at least, prevails almost everywhere. It is exclusive in the considerable number of pure iambic dimeters that are freely combined, in the lyrics which have been analyzed above, with choriambic and antispastic dimeters; mixed choriambic dimeters and antispastic dimeters are themselves always *ἐπίμικτα πρὸς τὰς ἰαμβικάς*. This fact may indicate the way to the solution of the vexed question of the apparent irregularity of form and alleged lack of rhythm in these dimeters, and this solution may be approached most easily by consideration of the Glyconic. This, in its normal constitution, according to Hephaestion, is $\text{u} \text{ uu} \text{ u} \text{ uu}$, antispast and iambic syzygy. The disturbance of the normal rhythm in this dimeter, assuming the rhythm to be iambic, may be accounted for by the principle with which we are familiar in modern music of inversion of rhythmic stress, or syncopation. In modern music the rhythmic beat falls on the note at the beginning of the measure; in ascending rhythm in Greek it falls on the note at the end. Adapting the form of statement to the Greek practice, syncopation in iambic rhythm was the process of inverting the normal rhythmic stress by beginning a tone on an accented beat and sustaining it into an unaccented one so that the proper emphasis was, in greater or less degree, carried forward to the latter.¹ Thus, whereas

¹ Or, if stress in the modern sense did not exist in ancient Greek, syncopation in iambic rhythm, in which the down-beat follows the up-beat, was the process of inverting the normal order of arsis and thesis. I purposely avoid raising a question that has

the iambic dimeter in its normal form would be :



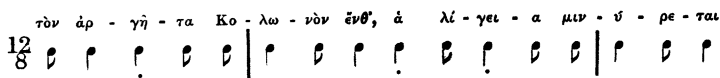
the Glyconic in its normal form becomes :



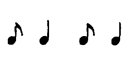
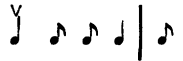

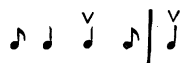
This inversion of rhythmic stress may extend to both parts of the antispast. The first part of this foot allowed substitutions. In Aristophanes these are $--$ or $-v$ or vvv . Of the four possible forms, three ($v\acute{--}$, $--\acute{--}$, vvv) are legitimate forms of the iambus in this place in the iambic syzygy. The fourth ($\acute{--}v$) shows shift of rhythmic stress ($\overset{v}{\acute{--}}v\overset{v}{\acute{--}}v\overset{v}{\acute{--}}v$). This simple explanation of the Glyconic was offered many years ago by M. Henri Weil in an article in the *Revue Critique*, the importance of which has not, I think, been properly appreciated.¹

been vigorously discussed, especially in America, in its application to both Greek and Latin poetry. See Bennett and Hendrickson in the *American Journal of Philology*, XIX (1898), pp. 361 ff., and XIX (1899), pp. 198 ff., 412 ff., and Goodell, *Chapters on Greek Metric*, pp. 155 ff.

¹ *Revue Critique*, VI (1872), p. 49 ff. I quote from p. 52: "Je suis plus affirmatif aujourd'hui: je crois qu'il faut tout simplement adopter un témoignage confirmé par tous les métriciens anciens de quelque autorité, et que la seule chose qui nous reste à faire, c'est de traduire les expressions antiques dans le langage des musiciens modernes. Disons que les glyconiques sont des mesures à douze-huit, qui admettent au commencement de chaque membre de phrase vocal une syncope facultative et plus loin une syncope régulière.



On voit qu'il y a trois syncopes dans ces deux mesures: nous avons mis un point sous les notes qui ont une moitié de leur valeur dans un temps et l'autre moitié dans le temps suivant. Mais les anciens, nous l'avons dit, ne scindaient pas ainsi les valeurs concrètes: aussi trouvaient-ils ici un assemblage de pieds contraires (*ἀντιπαθεῖς*), iambes et trochées, et ils battaient la mesure de manière à faire sentir la marche à contre-temps: système compliqué et qui dérouterait singulièrement un chanteur moderne. La rythmique est fort développée chez les anciens, et on peut voir dans Aristide Quintilien combien ils étaient sensibles aux effets de rythme: il ne faut donc

The application of this principle to the other cola is simple, and clearly marks their differentiation from one another. The choriambic dimeter in its normal mixed and pure forms is  and  and  The polyschematist is  This view does not destroy the entity of the antispast and choriamb as fundamental feet. Both are in $\frac{6}{8}$ time and are in ascending rhythm. The former is a foot that usually occurs in combination with an iambic syzygy and is marked by shift of rhythmic stress always in the second half and sometimes also in the first. The choriamb, which is rarely used ‘pure,’ is always marked by shift of stress in the first half, never in the second. Syncopation in modern music, my colleague, Professor Spalding, informs me, always gives an enlivening effect; whatever the sentiment may be that is conveyed by the verses to which the music is set, and it may greatly vary, inversion of stress animates the melody. It is precisely the device, therefore, that we should expect to find applied in ‘logaoedic’ verse, which, to characterize it briefly, is a vigorous metre of all work.

That the Heliodorean and Hephaestionian doctrine of metres assumes a *πρὸς δωδεκάσημος* or *ὀκτωκαιδεκάσημος* as the unit of measurement in rhythms in $\frac{6}{8}$ time is obvious. The dimeter, in particular, prevails everywhere, not only in the metres considered in this paper, but also in lyric iambic and trochaic metres and in the iambic and trochaic tetrameters of recitative verse. Among these the mixed cola of ‘logaoedic’ metre, it may be conceded, are complex. As M. Weil has remarked in his luminous explanation of the Glyconic, Greek rhythmic was a highly developed art. The embarrassment and difficulty, however, which we

pas s'étonner que les syncopes aient été multipliées dans leurs compositions musicales.” M. Weil has here inserted bars in such manner as to mark off one complete colon of twelve times, beginning as in modern music with the strong accent. See also his *Études de littérature et de rythmique grecques* (1902), pp. 181 ff. and 203 ff. — The ‘logaoedists’ have their own peculiar difficulties with this unruly variable element at the beginning of the Glyconic. Cf. the first and third editions of Rosbach and Westphal’s *Griechische Metrik*, ed. 1, p. 479 ff. (*Rhythmus*¹, pp. 151 ff.), and ed. 3, p. 542 ff.

moderns, with little if any feeling for quantity, may experience in rendering these cola, *without the music*, is surely not sufficient ground on which to assert that a Greek, *as he sang them*, may not have felt them to be as rhythmical and melodious as pure dactylic or pure iambic series.